



## Cambridge Pre-U

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LATIN

9788/02

Paper 2 Unseen Translation

May/June 2022

MARK SCHEME

Maximum Mark: 90

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2022 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

**Section A (35 marks)****Principles of marking the translation**

- (a) full marks for each section should only be awarded if grammar and vocabulary are entirely correct. However, one minor error that does not substantially affect meaning, does not prevent the award of full marks
- (b) more specifically, examiners should check that verbs – tense, mood, voice and person (if appropriate); nouns and adjectives – case, number and gender are written or identified correctly
- (c) the number of marks awarded for each section reflects the length of the section and its (grammatical) difficulty
- (d) examiners should take a holistic approach. When work is entirely (see (a)) correct, full marks should be awarded. When work has some grammatical errors examiners should award the middle marks for that section; when work has considerable errors examiners should award the lower marks for that section.

**Principles of marking the commentary questions**

- (a) examiners should be guided both by the question-specific answers and by the extent to which candidates demonstrate understanding of the text and appreciation of the language used
- (b) while answers need not necessarily be structured as an argument, they will be more than a checklist of points
- (c) the question-specific notes describe the area covered by the question and define its key elements. There is no one required answer, and the notes are not exhaustive. However, candidates must answer the question set and not their own question
- (d) examiners, teachers and candidates should be aware that there is a variety of ways in which a commentary question can be answered. The exemplar answers provided in the indicative content are exemplary, and should not become a model for teachers and candidates
- (e) when answering the commentary question, candidates are rewarded for the following:
  - a sound and well-expressed understanding of the meaning or tone of the passage (depending on the question)
  - accurate observation and reference to the Latin either of meaning or of interesting use of language
  - sophisticated discussion of meaning or language (or both).

Question	Answer	Marks
1	<p><b>Tacitus, <i>Annals</i> 14.58 Translation</b></p> <p><i>vana ... attulit</i> [5]  <i>effugeret ... aspernandum</i> [5]  <i>si sexaginta ... evalescerent</i> [6]  <i>denique ... patiendum esse</i> [4]</p> <p><b>Total = 20 marks divided by 2 = 10 marks.</b></p>	10

Question	Answer	Marks
2(a)	<p><b>Lines 1–9 (<i>sed ... audiri</i>): discuss the presentation of Nero in these lines.</b></p> <p>In this passage Nero reacts to the assassination of his mother.</p> <p><b>Candidates may wish to make the following points:</b></p> <ul style="list-style-type: none"> <li>• <i>perfecto ... scelere ... magnitudo eius</i>: the prominence of the ablative absolute and the word <i>magnitudo</i> emphasise the shocking crime that has been committed at Nero's instigation</li> <li>• <i>reliquo noctis</i>: unable to sleep due to feelings of guilt and fear (<i>pavore</i>)</li> <li>• <i>defixus ... exurgens</i>: inconsistent behaviour showing how manic he is</li> <li>• <i>mentis inops</i>: unable to control his mind</li> <li>• <i>tamquam exitium</i>: paranoia, thinks he will die in the morning</li> <li>• <i>adulatio ... firmavit</i>: dependence on others' behaviour towards him: their fawning gives him strength</li> <li>• <i>gratantium</i>: fails to see through the hypocrisy of those congratulating him</li> <li>• <i>diversa simulatione</i>: behaves in the opposite way to his friends; pretending to be sad when he was not: typical play-acting</li> <li>• <i>quasi incolumitati suae infensus</i>: the apparent contradiction emphasises the pretence</li> <li>• <i>ut hominum vultus</i>: a dig at Nero's acting ability</li> <li>• <i>obversabatur</i>: the use of the imperfect emphasises how Nero was unable to rid himself of the vision of the landscape where his mother met her end</li> <li>• <i>gravis aspectus</i>: unable to rid himself of the burden of guilt.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	15

Question	Answer	Marks
2(b)	<p><b>Lines 12–18 (<i>adiciebat ... referens</i>): discuss the ways in which Nero discredits Agrippina in his letter.</b></p> <p>In a letter to the Senate, Nero strongly condemns Agrippina’s recent crime and paints a picture of a woman determined to win political power at all costs, at the expense of both the Senate and the people.</p> <p><b>Candidates may wish to make the following points:</b></p> <ul style="list-style-type: none"> <li>• <i>crimina longius repetita</i>: Nero stresses Agrippina’s long criminal record</li> <li>• <i>consortium imperii</i>: for any woman to share power would be unconstitutional</li> <li>• <i>in feminae verba praetorias cohortes</i>: shocking that the emperor’s bodyguard, the crack troops of the Empire, would swear allegiance to a woman</li> <li>• <i>dedecus senatus</i>: juxtaposition of words for maximum impact</li> <li>• <i>infensa militi patribusque et plebi</i>: the list emphasises how she was the enemy of the whole state, followed by a way in which she specifically acted against each</li> <li>• <i>quanto suo labore perpetratum</i>: reported exclamation emphasising the effort he had to make to stop her</li> <li>• <i>ne.....ne</i>: anaphora emphasising how he prevented her attempts to wield political power</li> <li>• <i>inrumperet</i>: emphasises her violence</li> <li>• <i>cuncta ...flagitia</i>: hyperbolic to accuse her of being responsible for all the crimes under the previous emperor</li> <li>• <i>publica fortuna extinctam</i>: ambiguous phrase, stressing that her death was lucky for the common good, or indeed that she was exterminated ‘due to public good fortune’</li> <li>• Nero successfully portrays Agrippina as a power-crazed woman and an enemy not only of himself but the whole state.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	10

Question	Answer	Marks
3(a)	<p><b>Lines 1–7 (<i>inde ... repositus est</i>): how does Tacitus make his account dramatic in these lines?</b></p> <p>The people act violently in their mistaken belief that Nero has recalled Octavia to his marriage and discarded Poppaea.</p> <p><b>Candidates may wish to make the following points:</b></p> <ul style="list-style-type: none"> <li>• <i>questus nec occulti</i>: the people can protest openly unlike men of standing who have to hide their feelings</li> <li>• <i>cui minor sapientia et ex mediocritate fortunae pauciora pericula sunt</i>: authorial comment, showing both contempt for the mob and implying caution that senators have to display in the current regime</li> <li>• <i>paenitentia flagitii</i>: criticism of Nero’s guilt-ridden conscience and criminality</li> <li>• <i>laeti</i>: the people are mistakenly rejoicing</li> <li>• <i>scandunt ... venerantur</i>: use of historic present</li> <li>• <i>effigies Poppaeae proruunt, Octaviae imagines gestant umeri</i>: asyndeton to highlight contrasting treatment of statues</li> <li>• <i>spargunt floribus foroque ac templis statuunt</i>: chiasmus</li> <li>• <i>etiam</i>: emphasises how out of place the people’s praise was</li> <li>• <i>strepitu venerantium</i>: striking vocabulary</li> <li>• <i>iamque et Palatium multitudine et clamoribus complebant</i>: polysyndetic, alliterative, hendiadys</li> <li>• <i>cum emissi militum globi verberibus et intento ferro turbatos disiecere</i>: inverted ‘cum’ clause to emphasise the violence of the soldiers to break up the mob</li> <li>• <i>mutata ... verterant</i>: the words framing the phrase emphasise the reversal of the changes made by the crowd, switching the statues of Poppaea for Octavia’s.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	10

Question	Answer	Marks
3(b)	<p><b>Lines 7–18 (<i>quae semper ... daturos</i>): how is Poppaea persuasive in these lines?</b></p> <p>The violence of the mob causes Poppaea to panic and plead with Nero not to desert her. Candidates might make comment on the different tactics used: appeal for sympathy, stirring up fear and anger towards Octavia. Candidates may argue that Poppaea’s attempts to strike fear into Nero for his own safety are far-fetched and primarily a desperate attempt to hide her own unpopularity.</p> <p><b>Candidates may wish to make the following points:</b></p> <ul style="list-style-type: none"> <li>• <i>provoluta genibus</i>: Poppaea makes her speech in an act of supplication</li> <li>• <i>non eo loci res suas agi ut de matrimonio certet, quamquam id sibi vita potius</i>: claims that her marriage meant more to her than her life</li> <li>• <i>vitam ipsam</i>: promoted</li> <li>• <i>a clientelis et servitiis Octaviae quae plebis sibi nomen indiderint</i>: contemptuous reference to Octavia’s supporters</li> <li>• <i>ea in pace ausi quae vix bello evenirent</i>: effective accusation suggesting that their recklessness would hardly be expected in war let alone peace</li> <li>• <i>arma illa adversus principem sumpta</i>: aim is to frighten Nero that there is a war against him, hiding the reality that the crowd’s outburst was due to her own unpopularity</li> <li>• <i>ducem</i>: military theme continues with claim that Octavia herself might lead a rebellion</li> <li>• <i>ad cuius nutum</i>: emphasises Octavia’s authority that rioting occurred even when she was absent in Campania</li> <li>• <i>quod alioquin suum delictum? ...</i>: series of rhetorical questions stressing her innocence and that she had had done nothing to offend – strengthening her argument that the outbreak of violence was aimed at Nero</li> <li>• <i>an quia veram progeniem penatibus Caesarum datura sit?</i>: sarcasm</li> <li>• <i>tibicinis Aegyptii</i>: a scathing reference to Eucærus, accused of having an affair with Octavia</li> <li>• <i>libens quam coactus acciret dominam</i>: use of the word <i>dominam</i> to frighten Nero; plays on fears of Nero being dominated by another woman cf. Agrippina</li> <li>• <i>iusta ultione</i>: euphemism for putting her to death</li> <li>• <i>illi maritum daturos</i>: veiled threat.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	15

Question	Answer	Marks
4	<p><b>Apuleius, <i>Metamorphoses</i> 6.11 Translation</b></p> <p><i>sed initio ... micantibus</i> [5]  <i>visaque ... facessit</i> [6]  <i>interim ... conveniret</i> [6]  <i>sic ... exanclata</i> [3]</p> <p><b>Total = 20 marks divided by 2 = 10 marks.</b></p>	10

Question	Answer	Marks
5(a)	<p><b>Lines 1–9 (<i>isto ... obsecrationis</i>): discuss the presentation of Psyche in these lines.</b></p> <p>Juno's refusal to help has for a second time shattered Psyche's hopes of being saved from enslavement by Venus. Psyche considers her options and convinces herself that the best option is to give herself up to Venus.</p> <p><b>Candidates may wish to make the following points:</b></p> <ul style="list-style-type: none"> <li>• <i>Fortunae naufragio</i>: depicted as being subject to capricious Fortune; <i>naufragio</i> is a vivid metaphor stressing how her hopes have been 'shipwrecked'</li> <li>• <i>perterrita</i>: terrified</li> <li>• <i>tota spe salutis deposita</i>: desperate</li> <li>• <i>suas cogitationes ... meditabatur</i>: she is thoughtful</li> <li>• <i>iam quae...</i>: her whole soliloquy consists of rhetorical questions showing her desperation</li> <li>• <i>tantis laqueis inclusa</i>: metaphor of a net emphasises her inability to escape from her 'trap'</li> <li>• <i>quorsum ... effugiam?</i>: the plea of an abandoned heroine, persecuted by a goddess</li> <li>• <i>magnae Veneris inevitabiles oculos</i>: the magnitude of her inescapable opposition</li> <li>• <i>quin masculum ...sumis animum?</i>: tells herself to 'man up'</li> <li>• <i>dominae tuae</i>: emphasises her servile status</li> <li>• <i>quem diu quaeritas</i>: her long-suffering love for Cupid</li> <li>• <i>ad obsequium ...ad exitium</i>: Psyche has prepared herself for submission even death.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	13



Question	Answer	Marks
5(b)	<p><b>Lines 9–18 (at Venus ... familia): how does Apuleius create a lively narrative in these lines?</b></p> <p>Apuleius describes the joyful and harmonious arrival of Venus in her chariot at Olympus, in stark contrast to the previous scene.</p> <p><b>Candidates may wish to make the following points:</b></p> <ul style="list-style-type: none"> <li>• <i>at</i>: strong contrast to Psyche's situation</li> <li>• <i>terrenis remediis ... abnuens</i>: Venus' pomposity</li> <li>• <i>iubet</i>: promotion of verb stresses Venus' authoritarian behaviour</li> <li>• <i>Vulcanus aurifex subtili fabrica</i>: epithet and description reminds us of Venus' husband's brilliant skill as a craftsman</li> <li>• <i>ante thalami ... nuptiale munus</i>: reminders of a wedding contrast with Psyche's lack of wedding to Cupid</li> <li>• <i>detrimeto conspicuum ... damno pretiosum</i>: oxymora</li> <li>• <i>quattuor candidae columbae</i>: alliteration</li> <li>• <i>hilaris incessibus ... laetae</i>: the doves, Venus' birds, create a joyful scene</li> <li>• <i>picta ... subeunt</i>: details of the chariot being assembled</li> <li>• <i>gannitu</i>: onomatopoeia</li> <li>• <i>lasciviunt passeris</i>: sparrows were traditionally lecherous cf. Catullus</li> <li>• <i>melleis modullis</i>: alliteration to emphasise the harmonious bird song</li> <li>• <i>nubes ... Caelus ... Aether</i>: ascending tricolon</li> <li>• <i>nec ... aquilas ... pertimescit</i>: amusing that Venus' doves need have no fear of her father's eagles on Olympus, which would typically hunt doves on earth</li> <li>• <i>canora familia</i>: appropriate conclusion to the scene.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	12

Question	Answer	Marks
6(a)	<p><b>Lines 1–10 (<i>dei ... nuptiae</i>): how effectively is language used in these lines?</b></p> <p><b>Candidates may wish to make the following points:</b></p> <ul style="list-style-type: none"> <li>• <i>dei conscripti</i>: parody: Jupiter addresses the gods as an Emperor might address the senate cf. <i>patres conscripti</i></li> <li>• <i>Musarum albo</i>: the Muses are imagined as official custodians of the roll of the senatorial roll cf. <i>album senatorium</i></li> <li>• <i>adulescentem</i>: Jupiter defends Cupid as a father might defend his son in court</li> <li>• <i>caloratos impetus freno quodam coercendos</i>: metaphorical language</li> <li>• <i>sat est</i>: colloquial</li> <li>• <i>cunctas ...corruptelas</i>: alliteration</li> <li>• <i>nuptialibus pedicis alliganda</i>: metaphor</li> <li>• <i>virginitate privavit</i>: explicit language</li> <li>• <i>teneat, possideat, ... perfruatur</i>: tricolon in asyndeton; formulaic</li> <li>• <i>ad Venerem ...metuas</i>: parody of Virgil's scene in the Aeneid where Jupiter allays Venus' fears</li> <li>• <i>matrimonio mortali metuas</i>: alliteration</li> <li>• <i>iam faxo nuptias non impares sed legitimas et iure civili congruas</i>: formal language of the Roman court</li> <li>• <i>per Mercurium arripi Psychen</i>: Mercurius to act as psychopompos, but escorting Psyche to Olympus, not to the Underworld</li> <li>• <i>porrecto ambrosiae poculo</i>: alliteration to emphasise the method by which Psyche will become immortal.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	13

Question	Answer	Marks
6(b)	<p><b>Lines 10–18 (<i>nec mora ... nominamus</i>): how is the story of Cupid and Psyche brought to a joyful conclusion?</b></p> <p>The story ends with a joyous marriage celebration.</p> <p><b>Candidates may wish to make the following points:</b></p> <ul style="list-style-type: none"> <li>• <i>nec mora</i>: an abrupt change of pace after Jupiter’s speeches</li> <li>• <i>accumbat summum torum</i>: the feast is characterised like a typical Roman dinner-party</li> <li>• <i>gremio suo complexus</i>: but Cupid and Psyche recline together</li> <li>• <i>lunone Jupiter</i>: juxtaposed to suggest their proximity at table</li> <li>• <i>per ordinem toti dei</i>: the gods are ranked by status as mortals would be</li> <li>• <i>pocillator ille rusticus puer</i>: reference to Ganymede: diminutive form of <i>pocillator</i> and description of him as an uncultivated boy is amusing</li> <li>• <i>Vulcanus cenam coquebat</i>: alliteration; <i>Vulcanus</i> by metonymy = the fire that cooked the meal</li> <li>• <i>rosis et ceteris floribus purpurabant</i>: colour</li> <li>• <i>Musae ... Apollo</i>: the musical entertainment is provided</li> <li>• <i>Venus ... formosa</i>: Venus has returned to her beautiful, fun-loving self, at odds with the cruelty she earlier displayed to Psyche</li> <li>• <i>scaena ... chorum</i>: the dinner is accompanied by a full entertainment programme</li> <li>• <i>Saturus... Paniscus</i>: introduce an idyllic pastoral note.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	12

**Section B (25 marks)**

All questions in this section are marked according to the mark scheme below. Candidates will not tend to show **all** the qualities or weaknesses described by any one level. Examiners will attempt to weigh up all these at every borderline to see whether the work can be considered for the higher level.

To achieve at the highest level, candidates need to demonstrate excellent control of their material, an ability to select and analyse, in addition to thorough and empathetic understanding of the texts studied. Credit is given for reference to the wider social and political context, and for engagement with secondary literature, where appropriate. Candidates are likewise credited for effective use of technical language and for a well-expressed and well-structured response.

Examiners should take a positive and flexible approach and reward evidence of knowledge, especially any signs of understanding and careful organisation. Marks are awarded in the following ratio:

**AO1: 10 marks****AO3: 15 marks**

<b>Level</b>	<b>AO1 descriptor</b>	<b>Marks</b>	<b>AO3 descriptor</b>	<b>Marks</b>
<b>5</b>	Thorough historical, political, social and cultural knowledge. Specific detail as well as wide-ranging knowledge of the text.	<b>9–10</b>	Close analysis of the text. Authoritative selection of appropriate material. Engagement with secondary literature, where appropriate. Confident use of technical terms. Well-structured, well-developed and coherent response.	<b>13–15</b>
<b>4</b>	Sound historical, political, social and cultural knowledge. Specific detail or wide-ranging knowledge of the text.	<b>7–8</b>	Clear ability to analyse the text. Relevant selection of material. Familiarity with secondary literature, where appropriate. Some use of technical terms. Clear and logically structured response.	<b>10–12</b>
<b>3</b>	Some historical, political, social and cultural knowledge. Fair knowledge of the text, though superficial and/or lacking in general context.	<b>5–6</b>	Some analysis of the text. Material selected but not always to best effect. Some reference to secondary literature included, where appropriate. Occasional correct use of technical terms. Uneven structure and development of the response.	<b>7–9</b>
<b>2</b>	Limited historical, political, social and cultural knowledge. Partial knowledge of the text/wider context.	<b>3–4</b>	Weak analysis of the text. Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument.	<b>4–6</b>
<b>1</b>	Very limited evidence of knowledge of the text/wider context.	<b>1–2</b>	Very limited attempt at analysis of the text. Basic material. Limited evidence of technical terms. Little attempt at structuring the response.	<b>1–3</b>
<b>0</b>	No rewardable content.	<b>0</b>	No rewardable content.	<b>0</b>

Question	Answer	Marks
7	<p><b>Using this passage as a starting point, show how Tacitus gives a vivid account of the persecutions in AD 62. Answer with reference both to the above passage and to the rest of the prescribed text.</b></p> <p>For AO1 candidates should be able to discuss this passage in detail, as well as refer to a wide range of other relevant passages from the text as a whole.</p> <p>For AO3 candidates can be expected to consider: how the passage is typical of Tacitus' method, including all the facts known to him but colouring them. He gives two versions but the one he gives at greater length he suggests is the more likely.</p> <p>Analysis of the passage might include reference to how the '<i>publicis malis</i>' are worsening, giving as evidence the attacks on Seneca, which followed Burrus' death, leading to his downfall, and simultaneous increase of the power of Tigellinus, leading to the deaths of Sulla and Plautus.</p> <p>The alleged use of poison is not the typical way others are disposed of, though two freedmen, we are told, were disposed of by Nero in this way. (Ch. 65): Plautus for example is killed and decapitated by a centurion (Ch. 59), others like Anicetus are exiled (Ch. 62), Octavia has her veins cut (Ch. 64). The account of 62 AD becomes little more than a list of shocking and violent events.</p>	25

Question	Answer	Marks
8	<p><b>Discuss the portrayal of the imperial court in <i>Annals</i> 14.</b></p> <p>For AO1 candidates should make detailed reference to a wide range of passages.</p> <p>For AO3 candidates can be expected to consider: Nero's reliance on his freedmen to do his dirty work for him, notably Anicetus, who booby-trapped Agrippina's boat and got rid of Nero's wife Octavia; or the eunuch Pelago, assigned by Nero to oversee the execution of the senator Plautus.</p> <p>Candidates might also consider the role of Burrus, Nero's praetorian prefect and close advisor, and his freedman and prefect Tigellinus; and Burrus' ally Seneca, Nero's tutor, who controlled the intellectual aspect of the regime, including speechwriting and material for Nero's songs. Candidates might discuss the influence of Nero's advisers but also the precariousness of their positions, highlighting Burrus' death and Seneca's eventual withdrawal from public life. Candidates might also wish to discuss Nero's relations with women, including the freedwoman Acte; his gradual detachment from his mother Agrippina and murder of her; his affair with Poppaea; his divorce and eventual murder of his wife Octavia.</p>	25

Question	Answer	Marks
9	<p><b>‘Tacitus was deeply hostile to the principate.’ To what extent is this evident in <i>Annals</i> 14?</b></p> <p>For AO1 candidates should make detailed reference to a wide range of passages.</p> <p>For AO3 candidates may consider: Tacitus’ negative portrayal of Nero as an inhumane monster; the portrayal of women of the court only serves to blacken the name of the Emperor further; the way in which good men like Burrus are removed and inferior men like Tigellinus promoted; the luxurious living of Seneca, Nero’s tutor; the adulation and hypocrisy which surround the Emperor; the persecutions in AD 62.</p>	25

Question	Answer	Marks
10	<p><b>In what ways is this passage typical of Psyche’s situation in <i>Metamorphoses</i> 6? Answer with reference both to the above passage and to the rest of the prescribed text.</b></p> <p>For AO1 candidates should be able to discuss this passage in detail, as well as refer to a wide range of other relevant passages from the text as a whole.</p> <p>For AO3 candidates may consider: Psyche’s suicidal intentions (<i>vitae pessimae finem</i>), which are also evident in Ch. 12 where she plans to throw herself off a rock into a river or from a tower in Ch. 17. The task of obtaining water from the source of the River Styx itself is life-threatening (<i>letalem difficultatem</i>), in common with other tasks such as getting past Cerberus to visit the Underworld to collect some of Proserpine’s beauty for Venus. The sleepless serpents barring her path are reminiscent of the sleepless dragon that guarded the Golden Fleece, and in some ways similar to the monstrous Cerberus who will have to be sent to sleep with drugged barley cakes to allow her to pass (Ch. 19).</p> <p>Psyche’s situation here is similar to others where she is totally demoralised by the apparent impossibility of the task confronting her. Candidates might also comment on the <i>ekphrasis</i> here of scenery – not a <i>locus amoenus</i>, but rather a <i>locus horribilis</i>. Comparisons could be drawn with Apuleius’ description of the River Styx in Ch. 18–19.</p>	25

Question	Answer	Marks
11	<p><b>Discuss the presentation of Venus in <i>Metamorphoses</i> 6.</b></p> <p>For AO1, candidates should make detailed reference to a wide range of passages.</p> <p>For AO3, candidates may consider how the portrayal of Venus is influenced by both Lucretius, where she is the motherless daughter of Ouranos, and Virgil, where she is the laughter-loving daughter of Jupiter and Dione. Primarily candidates will focus on her as Psyche's cruel taskmaster and persecutor. Ceres' description of her in Ch 2 portrays her as a cruel, powerful, vengeful goddess: Ceres refuses to help Psyche since she does not wish to cause her offence; despite her pregnant state Juno, goddess of marriage, refuses to go against the wishes of her daughter-in-law. She is depicted as haughty and self-important in her formal entry to Olympus to request the help of Mercury from Jupiter. Both Mercury and Jupiter duly obey her. Mercury's offer of a reward of seven kisses and an extra one <i>adpulsu linguae</i> reminds us of her more lascivious role. Venus' laughs at Psyche's torture are not the laughs of Homer's 'laughter-loving' Aphrodite but those of a cruel mistress. her cruel treatment of Psyche is particularly evident Ch. 9 and 10. Venus' behaviour immediately after setting Psyche's tasks are significant: she goes off to enjoy herself at a feast (Ch. 10) or the theatre (Ch. 17). Her vanity is shown by her request for make-up from Proserpine. At the end Venus is transformed into the pleasure-loving goddess we more associate with Aphrodite in Homer.</p>	25

Question	Answer	Marks
12	<p><b>Discuss the use of animals as characters in <i>Metamorphoses</i> 6.</b></p> <p>For AO1, candidates should make detailed reference to a wide range of passages.</p> <p>For AO3, candidates may consider how animals are used to create entertainment, parody and allegory. Animals appear either as a hindrance to Psyche achieving her task or to aid her. Examples of animals that help her are ants to sort out a pile of grain (Ch. 10) and Providence, the eagle of Zeus, which fetches the waters of the Styx in an urn; animals which present an obstacle are the sharp-horned sheep with the golden fleece (Ch. 12), serpents living in the rocks (Ch. 14), Cerberus, the triple-head dog of the Underworld (Ch. 19). Doves and other birds surround Venus' chariot, reminding us of her pleasures and Zeus' eagles and hawks represent his power (Ch. 6). The animals keep Greek myth constantly in mind, be it the sleepless serpents or the sheep with the golden fleece.</p>	25